

Tim Burton Boxes

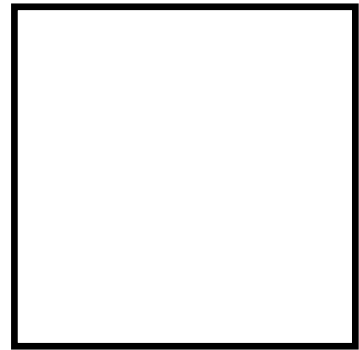
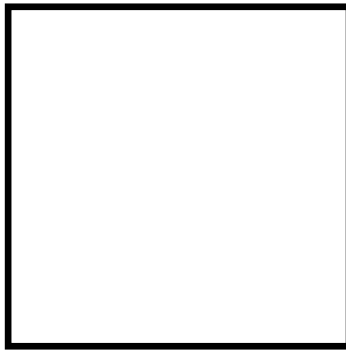
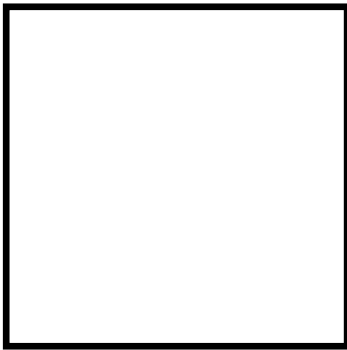
Objective:

- Create a container using the slab construction method.
- Use the coil and/or pinch method to add embellishment (an ornament or decoration) to your box.
- Create a design in the style of Tim Burton to be carved on the surface of your container.

Procedure:

1. Read about Tim Burton's history and works.
2. Spend 20 minutes looking at images of his work for inspiration. *Take notes on what you find to be consistent themes, colors, shapes, or other identifiers of his style.
3. Come up with 3 different possible box forms that use between 3 and 12 slabs.

*Note: these forms do not have to be actual 'house' forms...



4. Get design approved.
5. Turn best designs into correct size.
6. MAKE PAPER TEMPLATE TO TRACE ONTO SLABS.
7. Roll out necessary slabs.
8. Join these together.
9. Reinforce seams with coils. (these coils do not count as part of the embellishment).
10. Add creative extras using the pinch or coil method of construction.
11. Carve (incision), press (impression) textures onto the surface.
12. Carve design into surface...must be close to *leather hard* for this step.

Requirements:

Your box design should:

- show a direct relationship to the working style of Tim Burton (creator of The Nightmare Before Christmas, Beetlejuice, Edward Scissorhands, Charlie and the Chocolate Factory, Big Fish, Planet of the Apes, Batman, and Batman Returns). This relationship can be shown with the types of shapes, the color schemes, the type of lines, feeling of the characters or clothing styles, relationship to the landscapes and architecture in his films.
- size = 12"x18" max
- number of slabs involved =
 - 3 minimum (cylinder)
 - 7 (standard house shape)
 - 13 (advanced roofs and extras)
- -use of coil and pinch also for embellishments (added accessories/details)
- texture added to surface to enhance the look of feeling
- must be created to hang or stand freely.
- 2 levels of carving

-Your design will be carved (relief) on at least 25% of the container.

Biography of his work:

Tim Burton was raised in Burbank, California. He was born on August 25, 1958. He spent most of his childhood as a recluse, drawing cartoons and watching old movies (he was especially fond of films with [Vincent Price](#) – the voice of the guy laughing at the end of the song ‘Thriller’ by Michael Jackson). When he was in the ninth grade, his artistic talent was recognized by a local garbage company when he won a prize for an anti-litter poster he designed. The company placed this poster on all of their garbage trucks for a year. After graduation from high school, he attended California Institute of the Arts. Like so many others who graduated from that school, Burton's first job was as an animator for Disney. He worked on such films as [The Fox and the Hound](#) (1981) and [The Black Cauldron](#) (1985), but had some creative differences from that of his colleagues. Nevertheless, Disney recognized his talent, and gave him the green light to make [Vincent](#) (1982), an animated short about a boy who wanted to be just like [Vincent Price](#). Narrated by Price himself, the short was a critical success and won several [awards](#). Burton made a few other short films, including his first live-action film, [Frankenweenie](#) (1984). A half-

hour long twist on the tale of Frankenstein, it was deemed inappropriate for children and wasn't released. But actor [Paul Reubens](#) (aka Pee-Wee Herman) saw [Frankenweenie](#) (1984), and believed that Burton would be the right man to direct him in his first full-length feature film, [Pee-wee's Big Adventure](#) (1985). The film was a surprise success, and Burton instantly became popular. However, many of the scripts that were offered to him after this were essentially just spin-offs of the film, and Burton wanted to do something new. For three years, he made no more films, until he was presented with the script for [Beetle Juice](#) (1988). The script was wild and wasn't really about anything, but was filled with such artistic and quirky opportunities, Burton couldn't say no. [Beetle Juice](#) (1988) was another big hit, and Burton's name in Hollywood was solidified. It was also his first film with actor [Michael Keaton](#). Warner Bros. then entrusted him with [Batman](#) (1989), a film based on the immensely popular comic book series of the same name. Starring [Michael Keaton](#) and [Jack Nicholson](#), the film was the most financially successful film of the year and Burton's biggest box-office hit to date. Due to the fantastic success of his first three films, he was given the green light to make his next film, any kind of film he wanted. That film was [Edward Scissorhands](#) (1990), one of his most emotional, esteemed and artistic films to date. [Edward Scissorhands](#) (1990) was also Burton's first film with actor [Johnny Depp](#). Burton's next film was [Batman Returns](#) (1992), and was darker and quirker than the first one, and, while by no means a financial flop, many people felt somewhat disappointed by it. While working on [Batman Returns](#) (1992), he also produced the popular [The Nightmare Before Christmas](#) (1993), directed by former fellow Disney Animator [Henry Selick](#). Burton returned to his darker and more artistic form with the film [Sleepy Hollow](#) (1999), starring [Johnny Depp](#), [Christina Ricci](#) and [Casper Van Dien](#). The film was praised for its art direction and was financially successful, redeeming Burton of the disappointment many had felt by [Mars Attacks!](#) (1996). His next film was [Planet of the Apes](#) (2001), a remake of the classic of the same name. The film was panned by many critics but was still financially successful. While on the set of [Planet of the Apes](#) (2001), Burton met [Helena Bonham Carter](#), with whom he is now married, and has a son. Afterwards, Burton directed the film [Big Fish](#) (2003) - a much more conventional film than most of his others, it received a good deal of critical praise, although it disappointed some of his long-time fans who preferred the quirkiness of his other, earlier films. Despite the fluctuations in his career, Burton proved himself to be one of the most popular directors of the late 20th century. He signed on to direct [Johnny Depp](#) once again, this time in [Charlie and the Chocolate Factory](#) (2005), a film that was just as quirky and eerie as anything he's ever done.

Works that he is associated with (directed/created/produced):

Producer:

1. [Frankenweenie](#) (2011) (*pre-production*) (producer)
2. [Alice in Wonderland](#) (2010) (*post-production*) (producer)
3. [9](#) (2009/I) (producer)
4. [Corpse Bride](#) (2005) (producer)
5. [The World of Stainboy](#) (2000) (producer)
6. [Lost in Oz](#) (2000) (TV) (executive producer)
7. [Mars Attacks!](#) (1996) (producer)
8. [James and the Giant Peach](#) (1996) (producer)
9. [Batman Forever](#) (1995) (producer)
10. [Ed Wood](#) (1994) (producer)
11. [Cabin Boy](#) (1994) (producer)
12. [The Nightmare Before Christmas](#) (1993) (producer)
13. ["Family Dog"](#) (executive producer) (1 episode, 1993)
 - [Show Dog](#) (1993) TV episode (executive producer)
14. [Batman Returns](#) (1992) (producer)
15. ["Beetlejuice"](#) (executive producer) (67 episodes, 1989-1991)
 - [Not So Peaceful Pines](#) (1991) TV episode (executive producer)
 - [Journey to the Centre of the Neitherworld](#) (1991) TV episode (executive producer)
 - [Catmandu Got His Tongue](#) (1991) TV episode (executive producer)
 - [Relatively Pesty](#) (1991) TV episode (executive producer)
 - [Ghost Writer in the Sky](#) (1991) TV episode (executive producer)
 - (62 more)
16. [Edward Scissorhands](#) (1990) (producer)
17. [Luau](#) (1982) (producer)
18. [Stalk of the Celery](#) (1979) (producer)
 - ... aka Stalk of the Celery Monster (USA)

Side note: [Johnny Depp](#) is a godfather of his son Billy Ray Burton.

Take note of the following:

Trademarks of his work/direction:

He often likes to open his films with a quiet night time snowfall.

Often does the beginning credits sequence with the camera going through something ([Batman](#) (1989), [Beetle Juice](#) (1988), [Edward Scissorhands](#) (1990), or following something ([Batman Returns](#) (1992), [Mars Attacks!](#) (1996), [Sleepy Hollow](#) (1999) , [Charlie and The Chocolate Factory](#) (2005), and [Sweeney Todd](#)).

His films often have a Gothic feel to them, often including Christmas and/or Halloween scenes.

Plot often focuses around a misunderstood outcast.

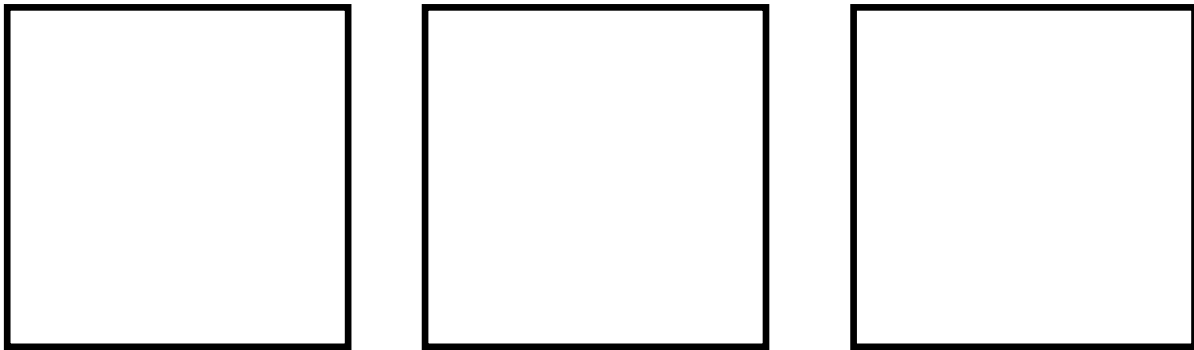
Many of his films feature townspeople who misunderstand and/or distrust the lead character.

Often shows scarecrows in his movies.

His movies always open with a personal version of the studio's logo.

Usually includes fantasy elements in his films.

He has an interest in clowns, and his films will often include them or make reference to them.

Three empty square boxes arranged horizontally, intended for drawing or writing notes.A large empty rectangular box, intended for drawing or writing notes.

Draw notes, or write down ideas from his movies to use in your work.

Tim Burton Questions: Name: _____
Date: _____Hr. _____

1. What did Burton do when he was a child?

2. What grade was he in when he won a prize for an anti-litter poster he designed?

3. While working for Disney, what movie did he work on in 1981?

4. Paul Reuben's (Pee-wee Herman) asked Burton to help make what movie?

5. What two actors played in Burton's "Batman" in 1989?

1. _____ 2. _____

6. Johnny Depp played in what movie in 1990?

7. Burton produced what popular movie in 1993?

8. On the set of "Planet of the Apes", who did Burton meet, and eventually become engaged to (now they are married)?

9. What movie was directed by Burton in 2003?

10. What quirky, eerie film was produced in 2005 with Johnny Depp?

11. What is Tim Burton's son's name?

12. Who is the godfather of Burton's son?

Criterion A: Knowing and Understanding

- 0- The student does not reach a standard described by any of the descriptors below.
- 1- Student demonstrates **limited** knowledge and understanding of the work of Tim Burton, including concepts, processes, and **limited** the use of ceramics vocabulary
- 2- Student demonstrates **adequate** knowledge and understanding of the work of Tim Burton, including concepts, processes, and **adequate** the use of ceramics vocabulary
- 3- Student demonstrates **substantial** knowledge and understanding of the work of Tim Burton, including concepts, processes, and **substantial** the use of ceramics vocabulary
- 4- Student demonstrates **excellent** knowledge and understanding of the work of Tim Burton, including concepts, processes, and **excellent** the use of ceramics vocabulary

Criterion B: Developing Skills

- 0- The student does not reach a standard described by any of the descriptors below.
- 1- Student demonstrates **limited** application of skills and hand-building techniques to create their container
- 2- Student demonstrates **adequate** application of skills and hand-building techniques to create their container
- 3- Student demonstrates **substantial** application of skills & hand-building techniques to create their container
- 4- Student demonstrates **excellent** application of skills & hand-building techniques to create their container

Criterion C: Thinking Creatively

- 0- The student does not reach a standard described by any of the descriptors below.
- 1- Student demonstrates **limited** exploration of ideas to shape their container and then **may reach** a point of realization
- 2- Student demonstrates **adequate** exploration of ideas to shape their container then follows **through to** realization
- 3- Student demonstrates **substantial** exploration of ideas to **purposefully** shape their intention then **through to** realization
- 4- Student demonstrates **excellent** exploration of ideas to **effectively** shape their intention **through to** realization

Criterion D: Responding

- Explain the connection of your work to that of Tim Burton's work. (what movies and how is your idea the same/different)
- Describe the process used to create your container. (vocab words)
- What did you do well?
- What (or how) would you improve?
- How does craftsmanship affect the "look" or message of your artwork?